

I LOVE

ISSUE 1

P A P E R T O Y S M A G



ISSUE 1

2009

II LOVE MAGAZINE

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WELCOME

There is one first love, but there could be few second loves. It's difficult to talk about it and maybe it's not even necessary; if you're lucky to find any, you just have to open yourself to it and live it your way.

What I want to say is that it's exactly that feeling I have since I discovered the world of Paper Toys; the feeling of some kind of new love, the SECOND LOVE.

Soon I realized that this is something I have common, not only with other Paper Toy creators, but also with 'audience' and that we all together are giving a life to new art form which tends to be free, available to anyone, anywhere and at any moment. (The conditions are computer, internet connection, printer and of course some free time for construction).

With this mag the game continues in the Paper Toy style, presenting to you the world of Paper toys, thanks to the all these creative people with 'love' out there.

Special thanks to the featured artists, who were more than open for collaboration.

Hope you'll enjoy it!

Marko Zubak



Switch crooked to fakie at Paral-lel, BCN



Bloody ninja, yebomaycu

DEVIL SUMMONERS OF THE WORLD

UNITE AND TAKE OVER. Foldable fanart inspired by both video game and collectable toy culture. Among other things... RPG X PNG! Hardcore vs. Softcore in a shoegaze grindhouse trip hop pop'n fresh papercraft love fest to the death.

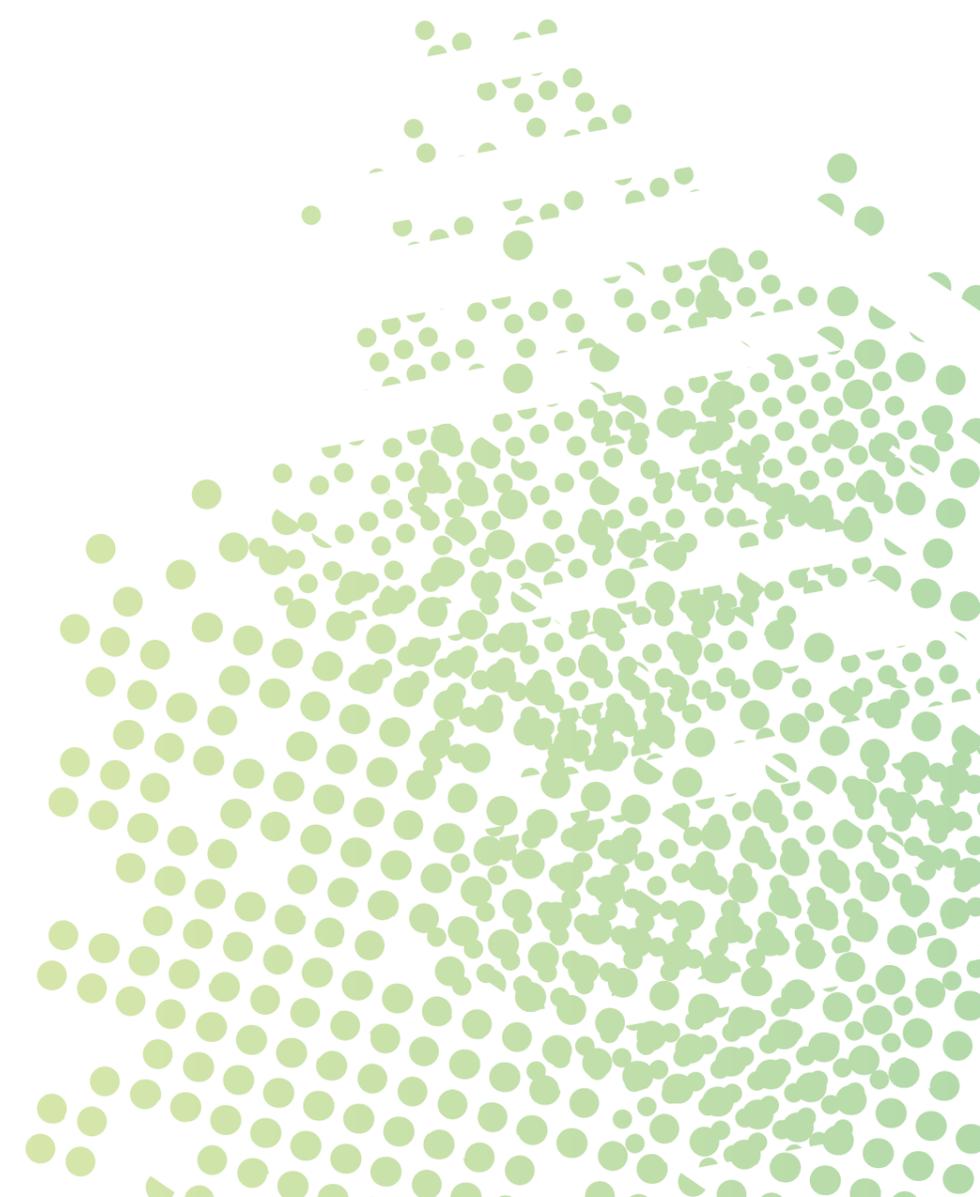
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2008 jason harlan

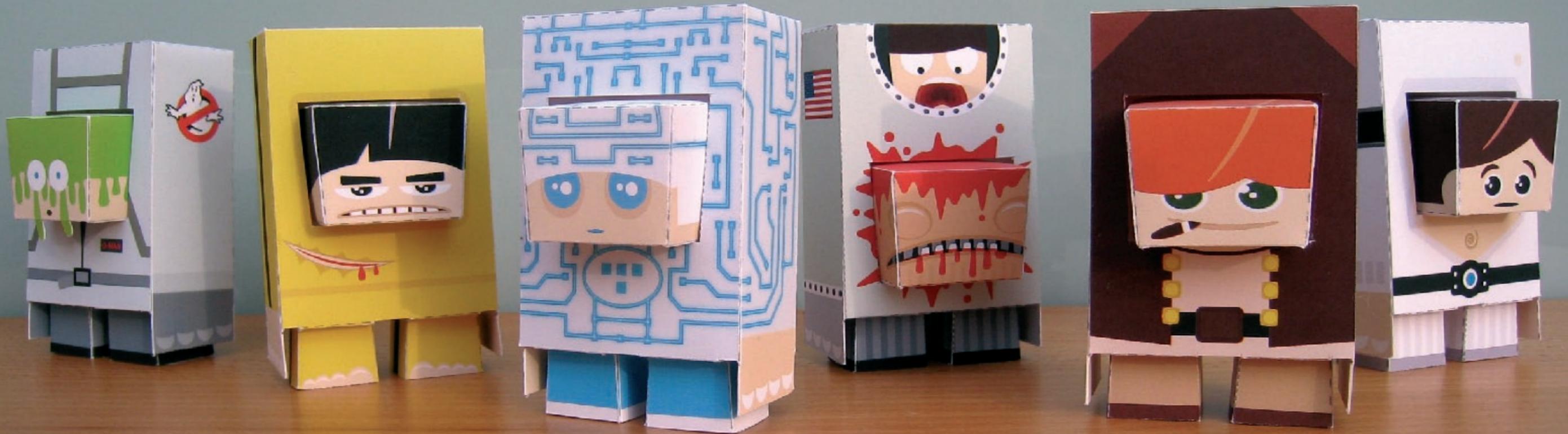


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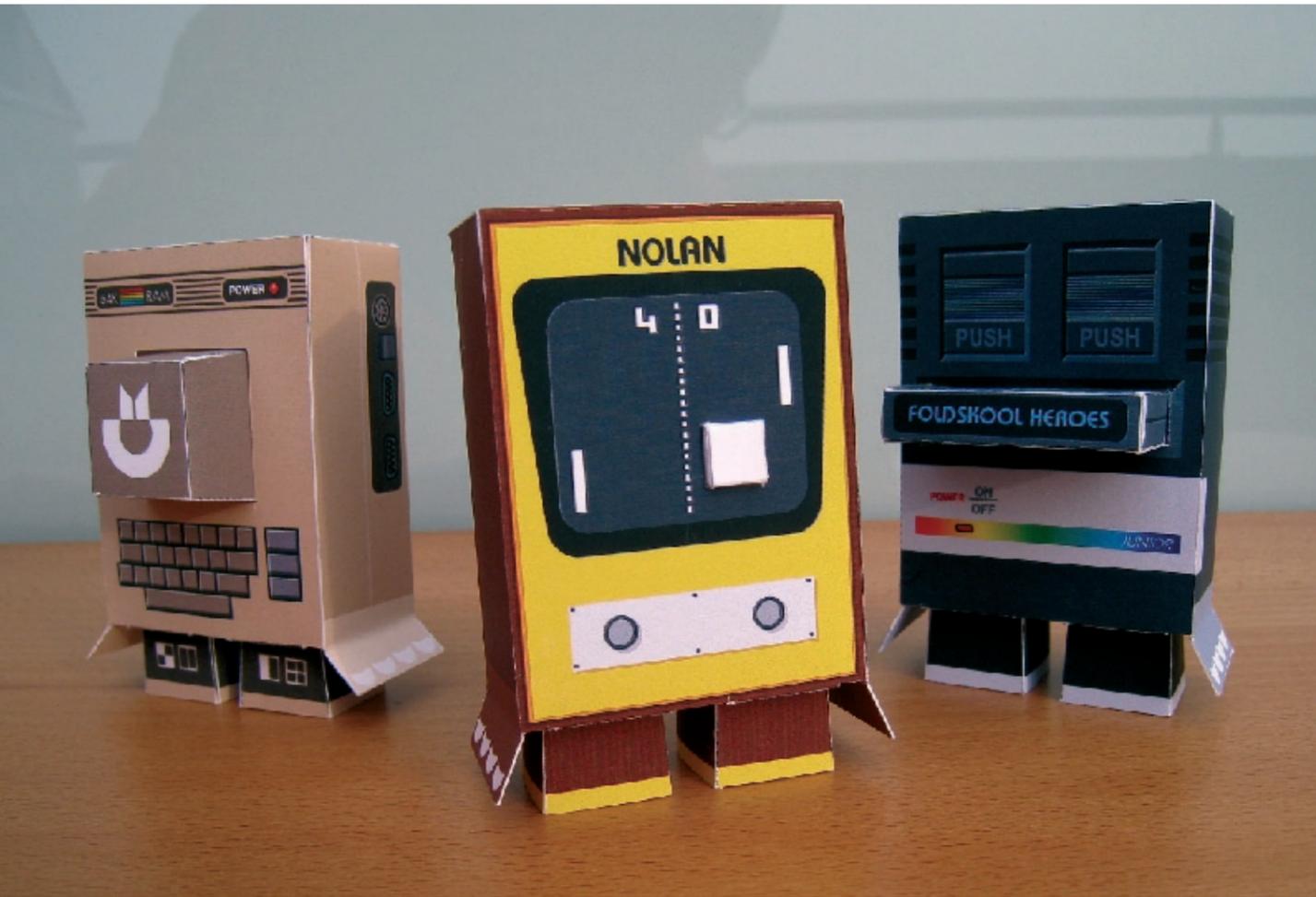
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MARSHALL ALEXANDER



FOLDSKOOL HEROES SERIES 1 & 2



foldskool heroes series_3

INTERVIEW WITH MARSHALL ALEXANDER

Marshall Alexander is a graphic designer and illustrator and is a well known name on the Paper Toy scene.

His work is specific because of his concept of one-piece paper toy models.

One of the examples is a model for Foldskool Heroes Series, a project where anyone with creative intentions can take part. You just have to go to his site, download the blank template, put your design on and send it back to Marshall. He will then put your work on his web site for free download.

For II LOVE he made an exclusive toy, a real rarity in Paper Toy world, transforming one-piece paper toy, MATCHBOT. Check it out at the end of the interview. Enjoy!

1. First of all, tell me something about you, like where you're from, what do you do?

I'm a 38 year old graphic designer from The Netherlands with the brain of a 12 year old. Which means I waste my time playing video games, watching animation, drawing and playing with toys. The fact that I have two young kids does provide me a nice excuse :) Designing paper-toys and illustrating is something that I do in my spare time, just for fun. I'm not making any real money from it and it's just something I enjoy sharing with the world.

2. What and who inspires you in your work?

How much space do you have, because I could fill a whole book with everything that inspire me. In general there's a couple of major influences on my work. Firstly pop and retro culture, especially stuff from the seventies and eighties, always seems to find it's way into my work. Probably also because I grew up in that period. I started my Foldskool Heroes series just to have an outlet for all this. But I'm also a big fan of street art, especially stencils and stickers, although you might not see it directly back in my work. I especially like the idea that street art is there for everyone to enjoy (or criticise). I'm also a fanatic video gamer since the C64 era



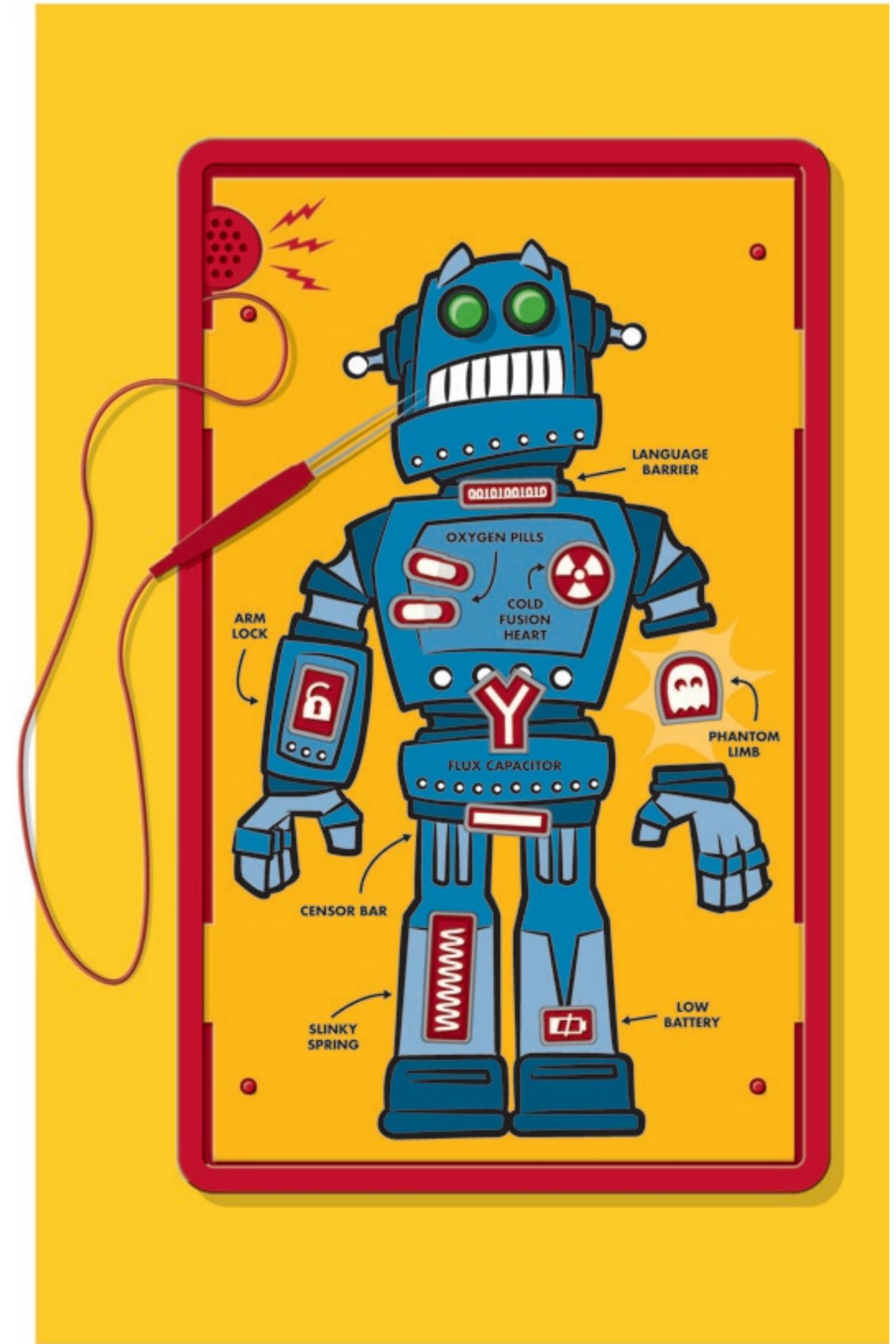
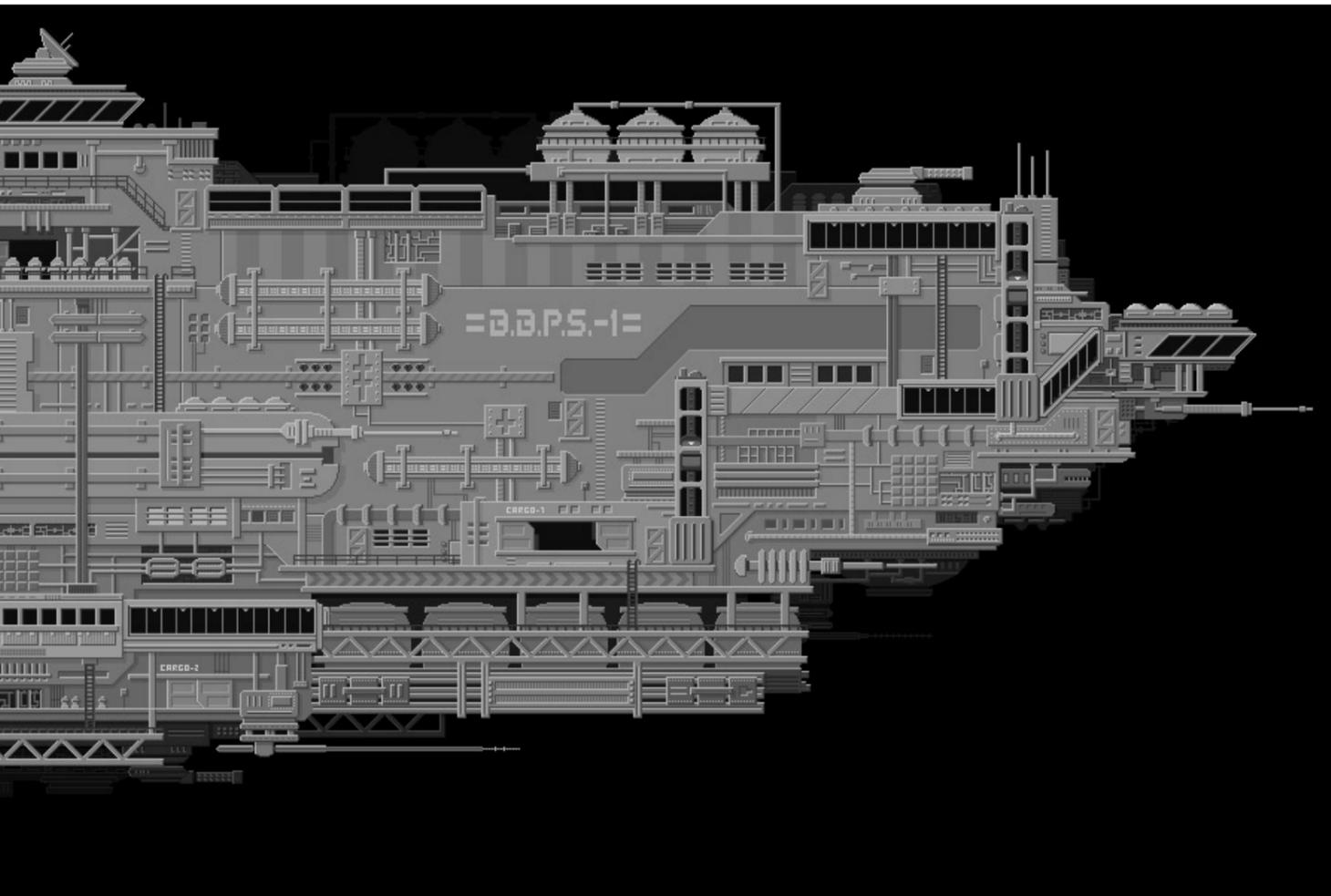
and even worked as a programmer on a couple of GBA and PC games for a while, so I get a lot of inspiration from video games as well. Looking at artists I'm into the work of Saul Bass, Alphonse Mucha, Banksy, Roy Lichtenstein, E-boy, Edward Hopper, Shag, Rian Hughes, Frank Lloyd Wright, Katsuhiro Otomo, Pixar, Studio Ghibli and many more.

3. How did you get into paper toys & why?

The first 'urban papertoy' I encountered was a model from a tutorial in Computer Arts, created by FWIS. I checked out their site and discovered the READYMECH series. I was instantly hooked by the clever concept, the idea that it was freely available and people all over the world download the template and then build and/or customize them. It was the thing I missed in my illustration work, that interaction with your audience. With papertoys you involve them in the creation process and often they give you feedback as well, which is really rewarding and motivating.

4. What was your first paper toy?

He was a little space monkey called NANA, who basically was a ReadyMech model with my own design applied to it. Indirectly I got told by some people that it was not cool when you copy the idea for a template, customize it and present it as your own model. At that time I was pretty new to the scene and not aware of these issues and the unwritten rules of customizing. But after that first model, which still got very positive reactions as well, I was motivated to ex-



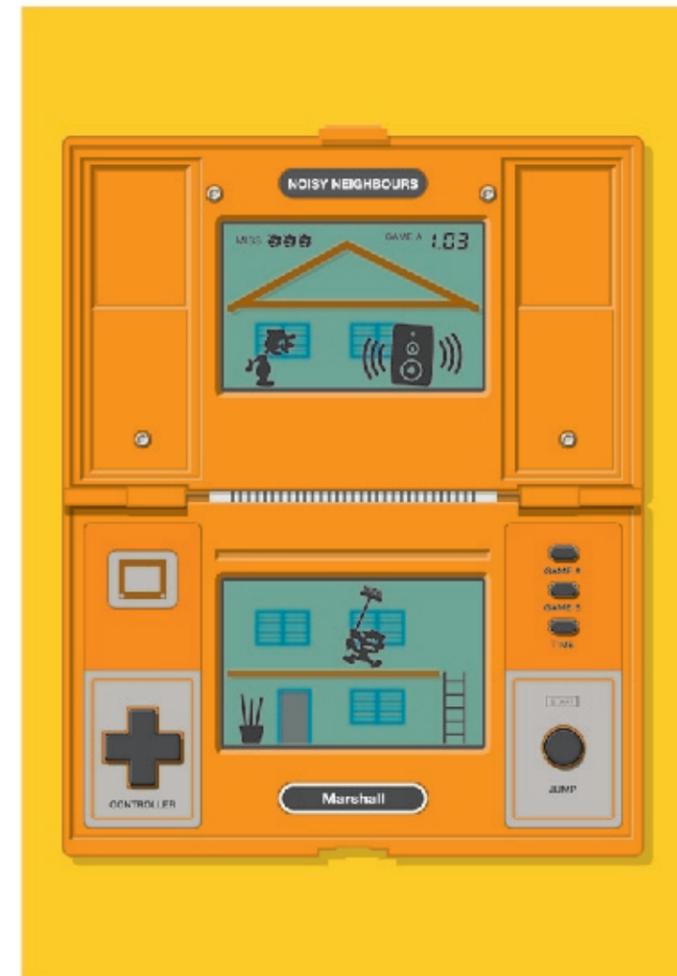
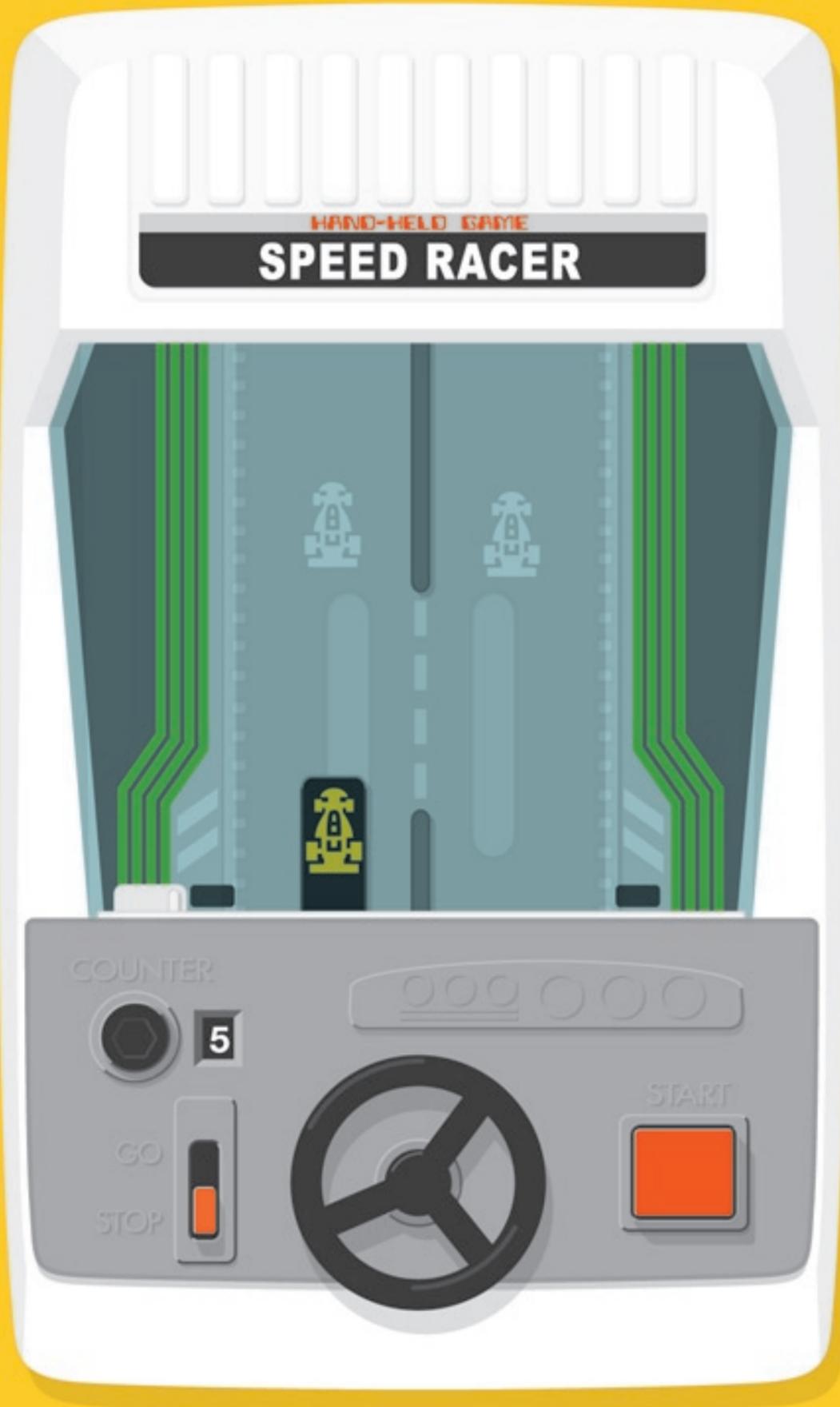
plore the art of designing papertoys much more, so I could create my own unique models. So I have slowly moved forward to my own way of designing papertoys since, and I am still learning.

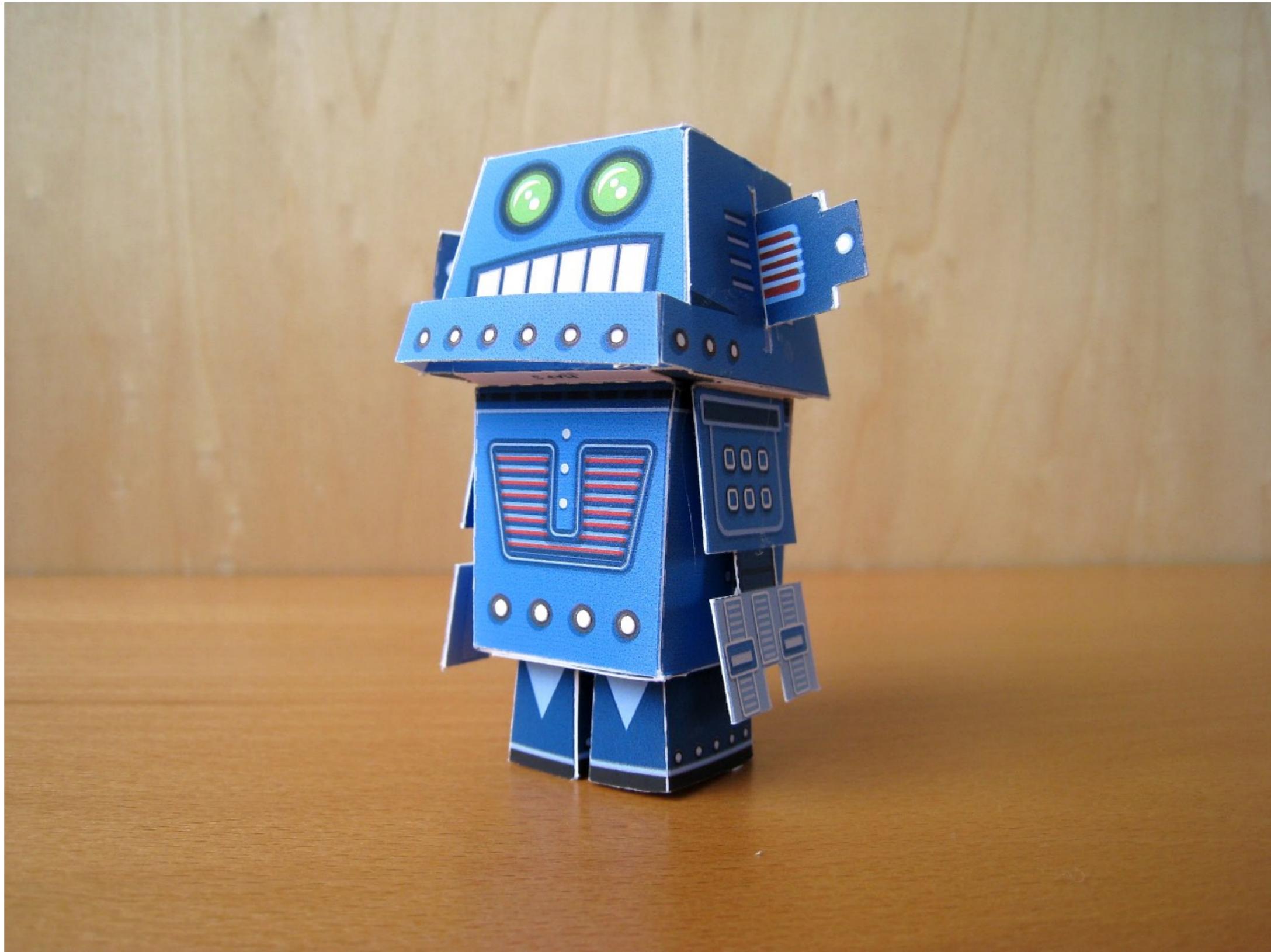
5. You make your paper toys (PT) from one piece of paper. Do you think that with all these artist involved into PT are surging new different styles inside urban PT, like 'one-piece-glueless' PT, or is it all just 'urban paper toys'?

I think there's definitely a divergence of different styles within the papertoy scene. Style wise there's the urban/hip-hop style of Shin Tanaka's models, the cartoon style like the models of Matt Hawkins, the style that approaches papertoys more like sculptures like some of your models. And there's a whole group that just mixes everything together. I guess I belong a bit in that last group. I would not consider my one-piece models a different style though, more a personal approach or technique to get to an end result. For me it's an extra challenge that makes designing a model that little bit of additional fun. And I hope it also creates this element of surprise for people who build the model.

8. Do you sell your PT?

Not really, mainly because I'm not in it for the money. But I also think there's not really a market for it. Due to the material and the relatively easy way to reproduce a model I think most





retrobot

people will not see the value of paying for a single papertoy. People expect it to be free like they don't expect to pay for seeing graffiti or street art either. I guess there's some money to be made if you sell special editions that are printed on better stock or that include other goodies like stickers, buttons, collector card or other stuff, but if you really want to make money from papertoys you have to do commissioned jobs like you would do as an illustrator, or work at a company that designs papertoys for products like, for example, cereal boxes and happy meals.

9. Have you ever done any PT for commercial use?

Nope. I wouldn't mind doing it as long as I am not too restricted in what I can do with it. The closest thing to it I did was two papertoys I designed for Matt Hawkins upcoming book on papertoys, which was a great opportunity. I have talked to an American publisher about a possible collaboration, but nothing concrete has come out of it yet. It still would have to be small-scale projects though, because I have my family life and daytime job as graphic designer as well.

10. Did vinyl toys ever influenced your work on paper toys?

Yep. Toys in general are a big inspiration for my work, not only my papertoys, but my illustration work as well. Although I do not really collect vinyl toys, I keep an eye out for interesting new models that might give me inspiration for a new paper model. Sometimes it's the shape, sometimes it's the illustration work on the skin that gives me ideas for my own models. Although you might not see it instantly my LIMI-TED model, for example, was inspired by Cardboy's ink cartridge models (which are a clever combination of plastic and paper, by the way).

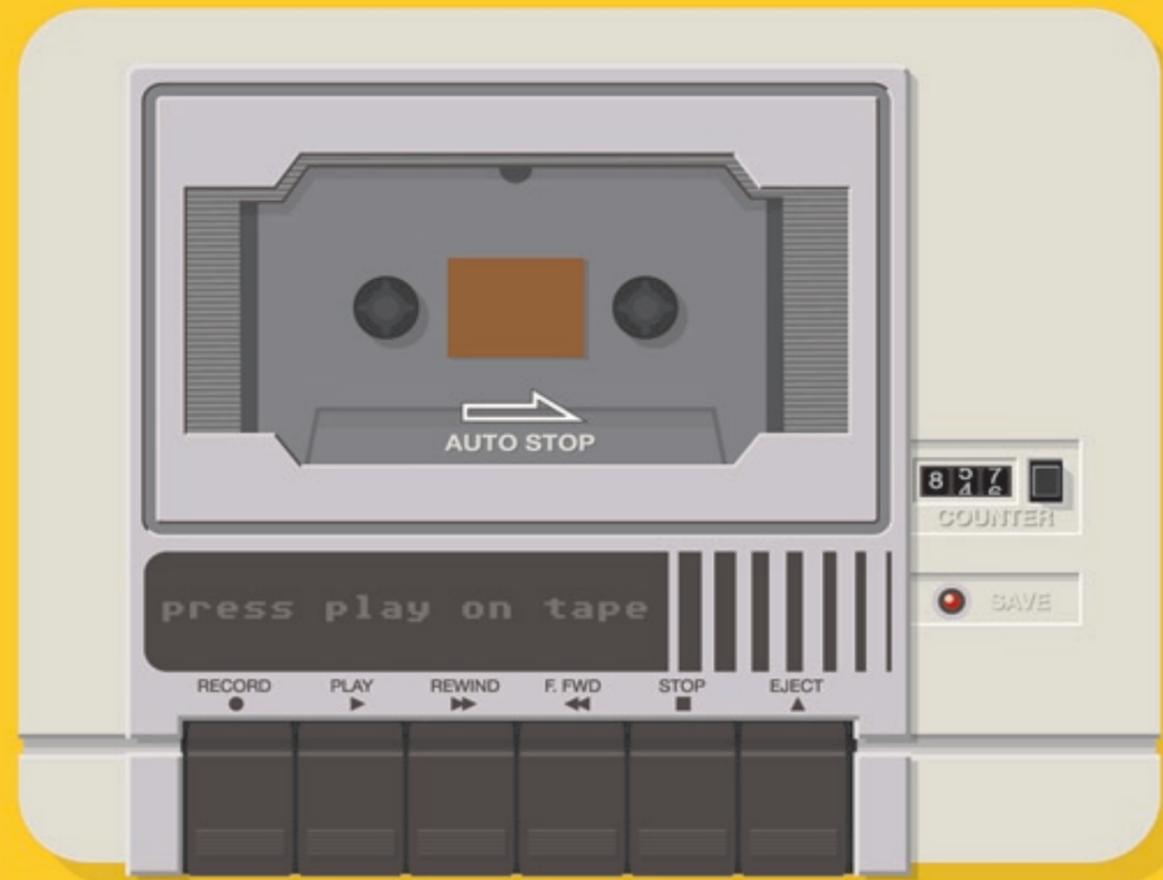
11. What do you think where will PT go in the future?

I feel it is closely related to the popularity of character design in mainstream media. In Japan the use of characters to sell products or to bring a message across has been part of culture for a long time now, but lately there has been an increase in the use of characters in media in Europe and the US as well (e.g. plushies in car commercials, vinyl toys in MTV ads, etcetera). If this stays, there will be a space for papertoys as well. It will be up to us papertoy designers to decide how we are gonna use this space. As long as we don't start taking ourselves too seriously and always keep designing for ourselves and not purely for the money it is gonna be a great time for papertoy designers all over the world.

12. What's your favorite PT from other artist?

Tough question, because I don't want to leave anyone out. There's so much good stuff out there. Just check out the Nice-PaperToys community to see what I mean. My ideal papertoy would be one which, for example, has the brilliant shapes of a Shin Tanaka model, the illustration work of Jason Harlan, the humor and cleverness of a Matt Hawkins model and the custom-friendliness of Ben the Illustrator's Speakerdog. But if I had to pick a single model I really love it would be Tetsuya Watabe's Rommy model (<http://rommy.kamimodel.com>). The basic model is already great and totally cute, but he has done some fantastic customs for it as well.





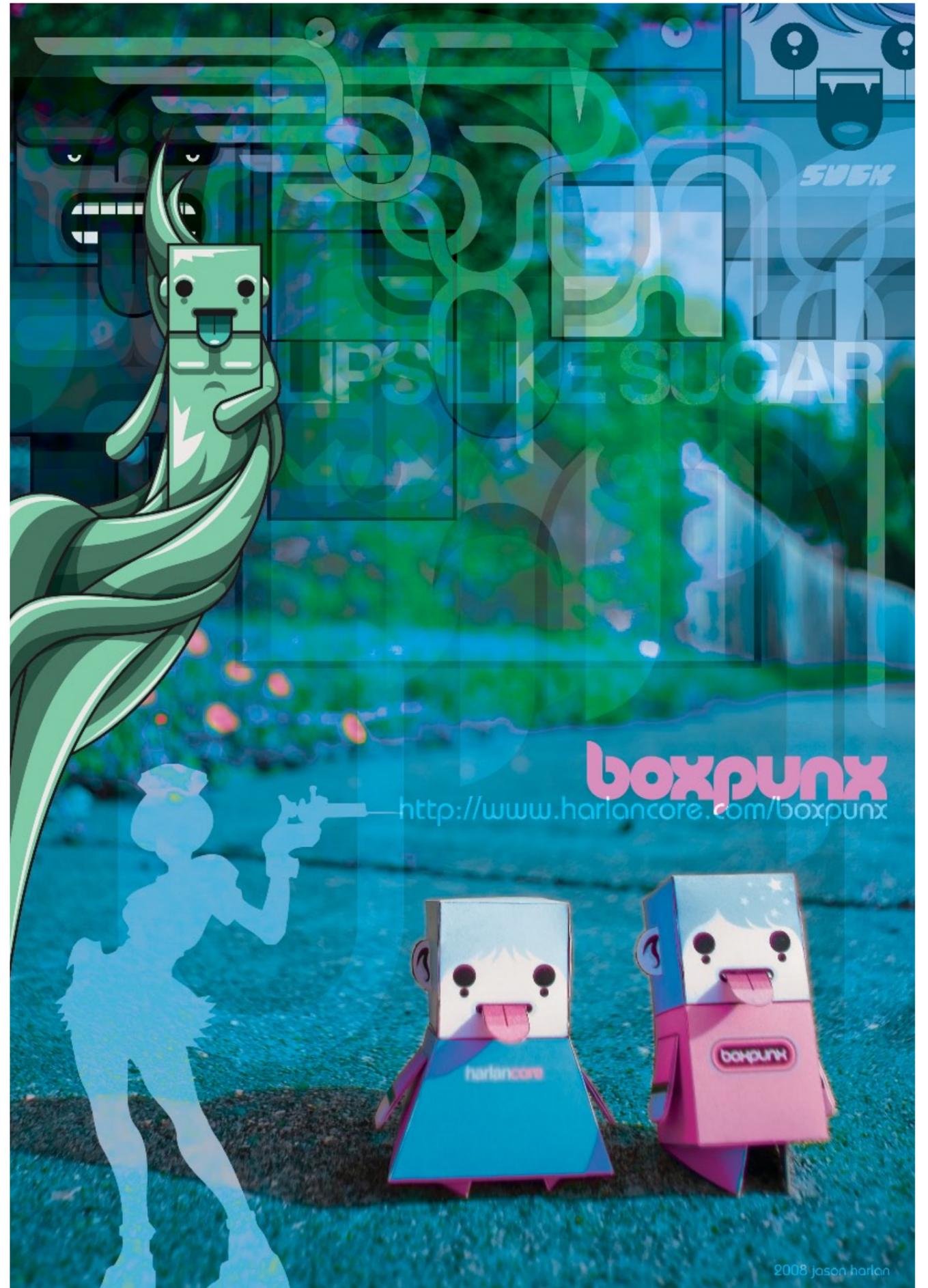
Visit Marshall Alexander on:

marshallalexander.net

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myspace.com/marshallartsonline





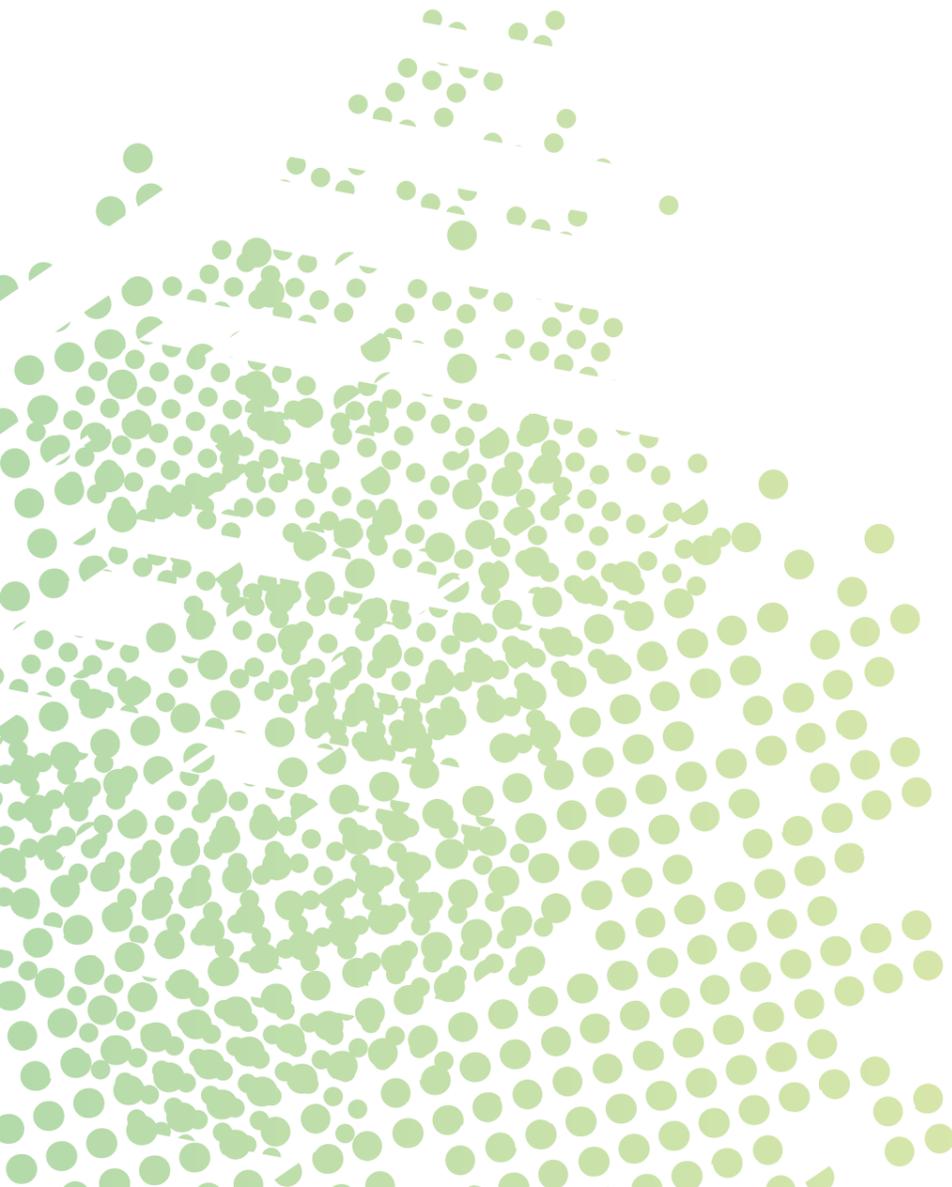
MATT HAWKINS is one of the veterans on the Paper Toy scene. His work is particular because every toy he creates is unique; if he makes a custom, there is something different in the model. You can't miss his creations because of their cartoon look. He has his book about Urban Paper Toys almost out and Build-O-Bama project going on, so I asked him to say few words about it for II LOVE. Check it out.

The book is called "Urban Paper" and will be released April 21 2009. It is being published by How Books. It will feature 25 papertoy designers with interviews and papertoys (some exclusive and some familiar favorites) that can be cut right out of the book and glued together. It comes with a DVD that features digital versions of all the toys and lots of other cool stuff.

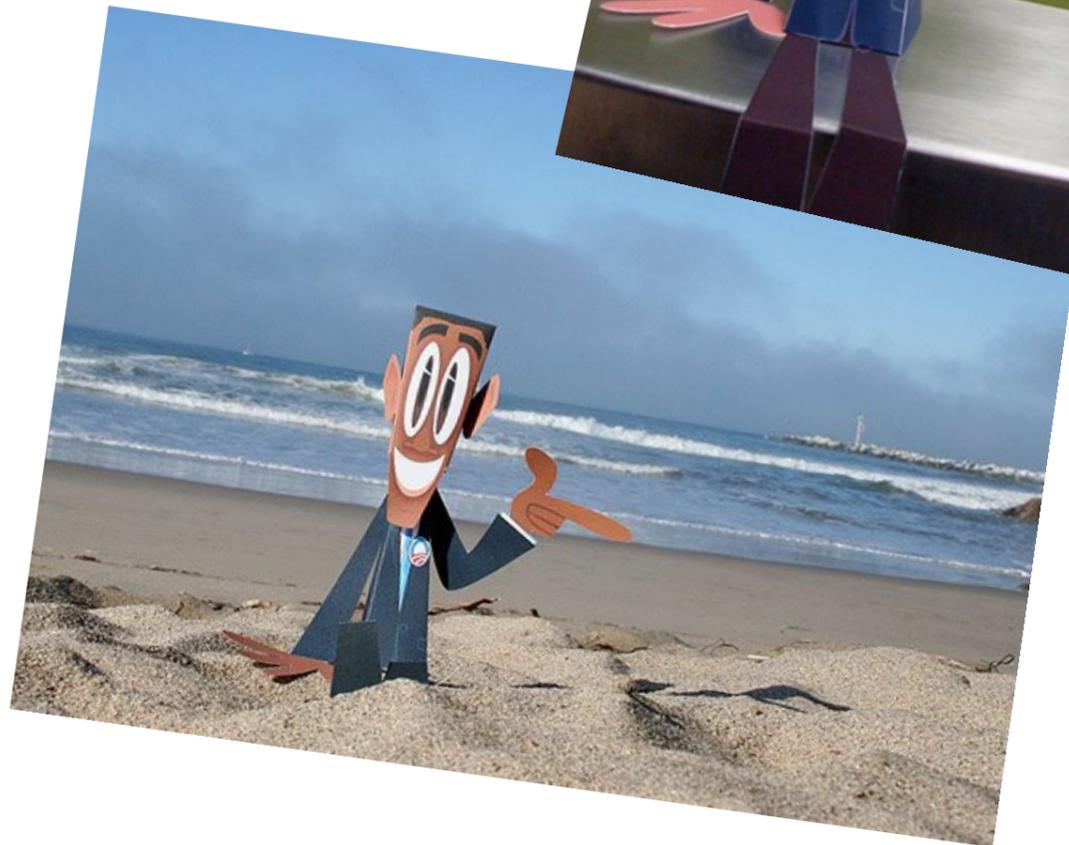
Featured artist include:

Maarten Janssens
<http://3eyedbear.com>
 Kenn Munk
www.kennmunk.com
 Ben the Illustrator
www.speakerdog.com
 BigChief Design
<http://bigchief.it>
 Shin Tanaka
<http://shin.co.nr>
 Atelier Alessio Blanco
<http://burlabox.altervista.org>
 Carlo Giovani
<http://carlogiovani.com>
 Ringo Krumbiegel
<http://alle440.blog.com>
 Jerom
<http://jerom-bd.blogspot.com/>
 Brian Castleforte
www.nicebunny.com
 Sharim Gubbels
www.illectronics.com
 Horrorwood
<http://horrorwood.info/blog>
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 Christopher Bonnette
<http://macula.tv>
 Jon Greenwell, a.k.a.
 Jonny Chiba
<http://headnoddaz.blogspot.com>

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 Bryan Rollins
<http://youdontseeus.blogspot.com>
 thanks,
 Matt



Build -O-Bama by Matt Hawkins



I live and work in Kansas, so thanks to the electoral college process I knew my vote for Obama would be canceled out. I felt very strongly that Obama had to be elected and I felt a little powerless at a very crucial time in America. Never in my life had I ever been so excited and inspired by a political candidate.

So I began to think of what I could do and decided to put my passion for papertoys and passion for Obama together and Build-O-Bama was born! I wanted to create something that people who supported Obama could use to show their enthusiasm and undecided voters could see and make them think about Obama.

There was a title wave of support in the Art and Design communities for Obama that was really inspiring. So I decided to make an Obama papertoy. I wanted to make it undeniably "my style" but also wanted it to look enough like Obama that people would recognize it. I wanted it also to embody my unbridled enthusiasm and wanted it to be fun and funky enough to encourage nonbelievers to build it. On a project like this, that I was hoping to get out to a mass audience, not just papertoy enthusiast, I also needed a design that was easy for the uninitiated to build. So after a few late night I got the toy designed bought a domain and started www.build-o-bama.com. It has been by far my most downloaded papertoy to date and I got a lot of great press for it too. Soon I was getting lots of pics from folks all over the globe! It was a real treat to hear from so many great people.

I got invited to participate in a custom Obama action figure show in New York called Art in Action because of the Build-O-Bama project. I did a paper white house bot with the action figure popping out of the top. It was the first time I had ever included materials other than paper in a project and the first one-of-a-kind non downloadable papertoy and it ended up going for more than I would have ever guessed!

Obama got elected and I got a lot of great stuff out of this project, so I can say it was a real success!

To participate in Build-O-Bama project, just download the template from

build-o-bama.blogspot.com

and print, cut, fold and glue all the way to the White House!

Send your picture of Build -O-Bama, name and where you're from to

custompapertoys@gmail.com

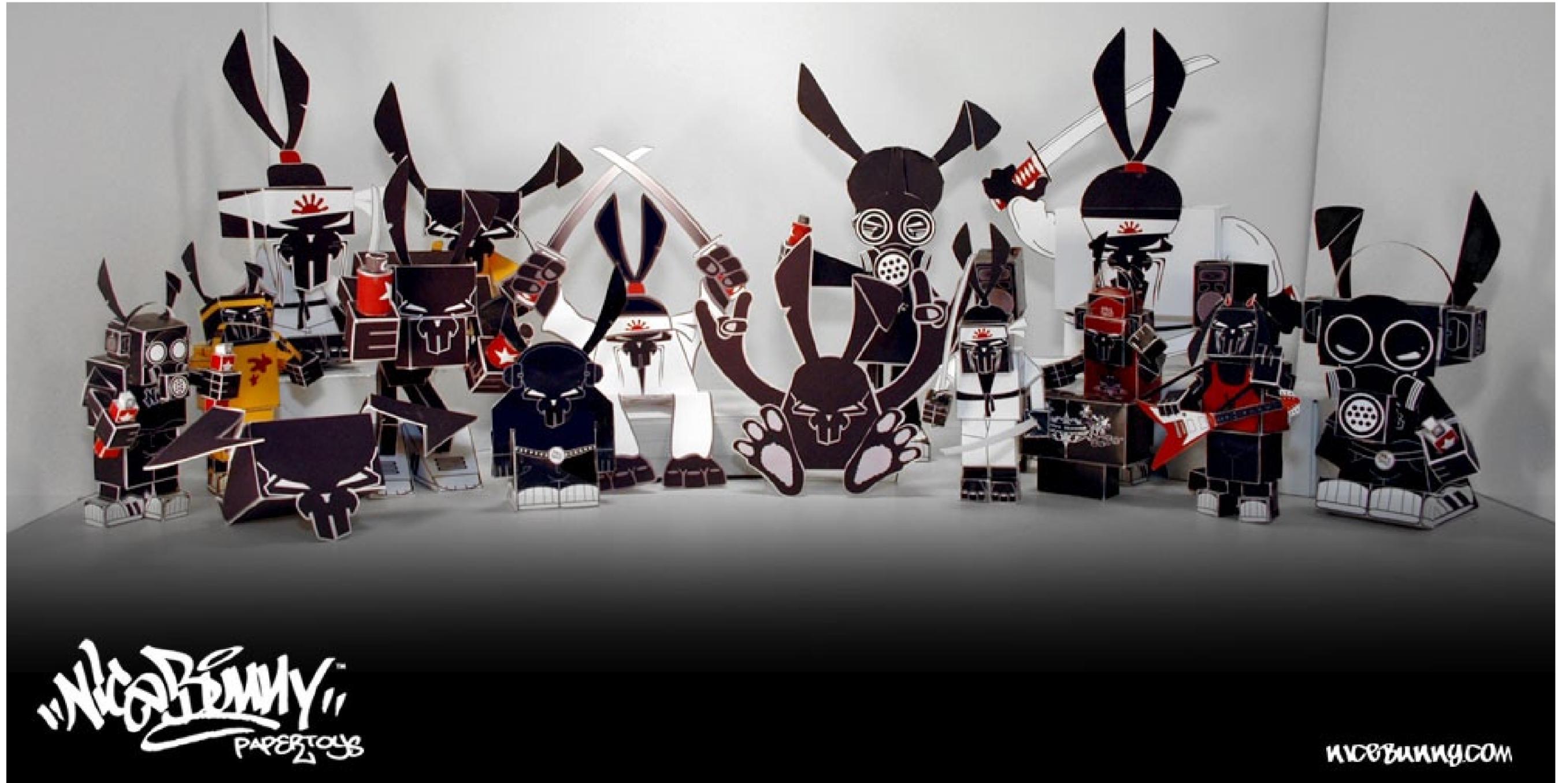
and it will be posted on the blog.

custompapertoys.com









Brian Castleforte / Nice Bunny



INTERVIEW WITH NICE BUNNY

1. You're well known as Nice Bunny. Could you tell us a little bit more about yourself?

My name is Brian Castleforte and I am a Los Angeles based freelance designer/motion graphics animator, with a passion for strange characters and papertoys.

2. When did you start creating paper toys (PT) and what attracted you to this way of expression?

I started creating papertoys after first discovering Sjors Trimbach's BrickBoy series. I saw the papertoys as a great way to get my characters into peoples hands.

3. How did Nicepapertoys come out and when?

Oh, that was early 2007. I wanted to create a bad ass character that was also kind of cute, with a positive message behind it.

4. How do you see PT scene today?

I see it growing rather quickly, and starting to filter into the main stream ever so gracefully.

5. NPT is getting bigger and bigger every day. It already became one of the most important and influent Urban PT community; seems that everyone who creates PT is there. What are your plans for the future?

At the moment I don't have any plans for it other than to continue to watch it grow and see where it takes us. However, plans can be made at anytime, and will be if and when they are needed. ;)

6. How much time do you put into NPT?

Very little lately. I am quite busy these days, and the site really seems to have a life of it's own. It really doesn't require much more than member activity, and there seems to be plenty of that.

7. Have you got any economical benefits from NPT or you do it just for love?

Nah, I did it for the craft, and the artists, and because I saw a niche that needed to be filled.

8. Do you sell your PT?

Nope. All free for all, so far.

9. Have you ever thought of making a special corner on NPT where artists could sell their PT?

I have, but so far there has not seemed to be any real demand for it. But I am always open to people suggestions and ideas.

The site was created for all, and if the members want something, I will do my best to make it happen for them.

10. Do you think that PT don't have enough endorsement?

I think that there are a number of extremely talented papertoy artists out there who don't get



Brian Castleforte / Nice Bunny

enough credit or work based on what they do. But I think that is starting to change as papertoys become more noticed outside of the papertoy circle.

11. Could we talk about plagiarism inside PT scene, with all this artists and PT creators coming out?

Well, I think that plagiarism is a strong word. I think that there are some very serious papertoy artists who are only interested in creating original works. And I believe that those artists and their creations will stand out and on their own. I think you also have fans and other artists who also wish to be involved in the creative process, but may not always be as creative, and therefore at time might borrow a shape or two from other artists to create their design. This upsets some people. Personally I feel that as long as people don't try take credit for other artists work or template designs, they aren't hurting anyone. That's just my opinion.

12. Are PT a new direction in character design or could it stand independent as an art form?

I would have to say yes on both counts.

13. Do you collect other people's PT or PDFs?

Very few. I've never been much of a collector, but I do have a few templates waiting for me to have enough free time to actually build them.

14. Thank you for your time. Any last words?

Thank you Marko. Hope to see you all on NicePapertoys.com.



Brian Castleforte / Nice Bunny



Brian Castleforte / Nice Bunny

Brian Castleforte
illustration // motion design & animation
castleforte.com // nicebunny.com







3 EYED BEAR

interview



1. 3EyedBear is the name for your Paper Toy project. Could you please tell us who stands behind?

Well, 3EyedBear, that's me :) I was wondering around with the idea for the papertoy-project ever since 'Pictoplasma' came about with their first book and was looking for an angle to get it started. When I was visiting a friend of mine in Berlin, Manuel Osterholt, we were discussing possible names and he came with "3EyedBear!", which sounded so farfetched, that I decided to go with it. The bear was born in 2005, but it took me another 2 years before the web site got launched.

2. Why 3EyedBear?

I thought "Why not?", really. I pitched the original idea of finding a way to create something to get the best of creativeness (from my point of view anyway) out of the internet to many friends, because I really believed I stumbled on something theoretically possible and highly interesting, but I continued getting glassy eyes in return. Maybe I shouldn't have pitched it in pubs :) When Manuel came with the name I felt it to be the right name for the reactions I had gotten to that point. In retrospective, I think it sounded like "Call me crazy, but I'm going to do it anyway".

;)

3. You have different paper toy creations inside your project, like Emotikits or E-cakes. What's the concept of 3EyedBear?

The concept is to find a way to truly use the internet as a democratic tool to boost creativeness. I mean, at this moment I can go anywhere in the world and download a free model. Chances are that everywhere there's a printer nearby too so within the maximum time frame of an hour I have this 3-Dimensional object in front of me which some bloke in Tiny Amsterdam created. And it works! I get e-mails from around the globe with photo's of the bear in



Bird

front of the MachuPichu, or the Taj Mahal. You can imagine how those e-mails really make my day! I've often explained the project as to be 'the closest I can get to "Beam Me Up Scotty" and I still believe the project to be like this exactly. The fact that the models are beamed flat and you need to cut, fold and glue them back together is just a tiny little problem to overcome in the future. But nobody has complained about it so far :)

Another part of the concept is to create canvasses for designers to showcase their work. It proves to be a challenge for graphic designers to get their work translated into 3D, but it is also rewarding in the end & a nice gift to have their clients downloading from their web sites. Some sort of business-card / present, again, to be obtained everywhere in the vicinity of a computer and a printer (believe me: big juicy clients do have them both, without exception!) :)

4. How long have you been creating Paper Toys?

Creating papertoys seriously I would say from the birth of 3EyedBear on, but I obviously did some pop-ups and origami when I was a child.

5. What was your first paper toy?

3EyedBear, obviously :)

6. At what point you knew you're going to continue creating Paper Toys?

Since the whole project really is a fun- and love-thing for me I didn't have moments to decide wether I should continue, or not. There ARE moments when my day-job as a comic- & animation designer/illustrator takes over the energy for a while, but I go back to the paper every time. And I will be going to until the fun would be gone. Than there is no point continuing. I have to admit that I have been extremely blessed and lucky so far, which makes the fun a



BushDoctor - progress



Sofia

whole lot greater obviously, but honestly I believe that I would have walked the same route if only my mother and grandmother would have ever visited the web site. I've been thinking about it a lot and I believe apparently people feel the fun that I have had creating the characters. It could have been contagious. And I'm always asking myself "what would I want to download and build myself?" and I come up with practical creatures as Emotikits (answer: "I want my colleagues in the office to know how I feel"), BushDoctor (just after 2009 started: "I need somebody to bring me luck and mental fortune for the coming year, with the crisis and all") or E-Cakes ("Shit, I can't go to this party, I'm too late to send a postcard, so what can I e-mail?").

From the blanco-templates canvasses perspective I really work hard to come up with good models. Sofia took me two whole weeks to create, because every time I thought I had the 'perfect' canvas, something would show up after building it that had me re-think the model. I really don't want designers to be annoyed at any point customizing the models, so I suffer greatly to detect and absorb any possible trigger to annoy them.

Hey, it's work sometimes too, you know...

:)

7. How much time you spend papercrafting?

I try to do the crafting in the evenings and weekends and try to keep my girlfriend and friends happy too. It's complicated, but let's say I'm spending about a day every week on it. At the moment :)

8. Where do you find inspiration for your work?

As corky as it sounds: inspiration is everywhere, especially in places you are not familiar with. I'm a curious person and creating a Voodoo-doll is actually researching Voodoo to the bone, as an interest. To me, the idea always comes first: "what if...". Later I try to get the idea across as best as possible.

9. Do you think that Paper Toys could be considered art, as an independent form, and why?

I am sorry to not be bothered by this at all. Let other people decide for it really. It IS art if you count in the fact that the toys appear in gallery's and books. It's not if you want art to elevate human consciousness. Having my roots in comics and animation, I believe thinking about it to be dangerous too. It disturbs the true meaning of what you are really doing: just having plain and simple fun. THAT can't be ART, right? And if you really want it compared to something, maybe it can be compared with entertainment (which is a crafting process) or even with being a magician (having people believe the piece of paper is alive).

:)

10. On your site you have an interesting collection of links related to paper crafts. Are you a Paper Toy collector as well?

I surely am! And I hugely admire all the paper-people out there. I know how it feels working at 4 o'clock at night to get this model done to give away for free. At this moment, there are truly creative and inspiring paper-engineers out there. And I'm always behind with about 10 links, it's how fast it goes right now. It's kind of exciting!

11. One of the topics where Paper Toy creators have divided opinions is making money with Paper Toys. Have you ever made any money with them?

I've done exclusive designs for Hewlett Packard and sometimes a company asks me for a model, which I sometimes 'rent out'. But if you want to make money you'd better go work for a bank or insurance-company. What makes the papercraft community so strong at the moment is the sheer fun it represents. I have never seen a working 'business-model' for my paperkits and am happy for that fact too. If I would sell a model online, the next week it can be downloaded for free anyway via Rapidshare or any Asian sharing-community. And rightfully so! You

can have banners on your web site, but you need to have a lot of traffic for it to generate some money. Or, you work for commission, but then the model is to be kept secret and only available for a few people.

The way I see it is just to have fun, do it all for free and do it in my spare-time. And I get rewarded in the end too, because it works like a business-card or a portfolio for gigs outside the paperkitting-universe. I get my illustration-commissions from it, I even worked on a massive virtual paper world because somebody liked that idea. And I go paperkitting in the weekends because I simply love it to make stuff where NO-one tells me how to do it :)

12. There are more and more Paper Toy artists producing their characters in vinyl. Would you like to make such step with any of your designs?

No not necessarily. I just work with paper, because I love it. It's economical and easily translatable in bits and bytes, so it's available everywhere in the world to everyone. It's tru-



3EyedBear

ly democratically in the sense that poor people in the world also have access to it and paper as material can be sheer beautiful. It's always impressing to me to start with a blank sheet of paper and try to make something out of it. Designing vinyl is more time-consuming too and it takes more people to get it done. I don't want to lose the freedom I feel doing the same thing, only with paper and on my own.

I am happy where I am and don't see this as a stepping stone to vinyl. But having said that, I DO love vinyl. I've seen amazing toys done with it and I collect them. I just consider them to be 'from another world'. A different ball-game with different rules altogether. :)

13. How do you see the future of Paper Toys?

Wow, I dunno... but since it's so accessible to everyone it COULD be an entrance to a lot more to come. I mean: literally everyone can have the ambition to become a paper-engineer like I am. There's no diploma you need to have, or a place where you should have been born. Like internet does GOOD work for the quality and diversity of music, I believe it to be possible for this little creative dark corner as well. And I can't wait to see where it is able to go.

Thanks for your interest and your time!

You're welcome :)



Snowboy



BushDoctor



Notch Up

For more visit:

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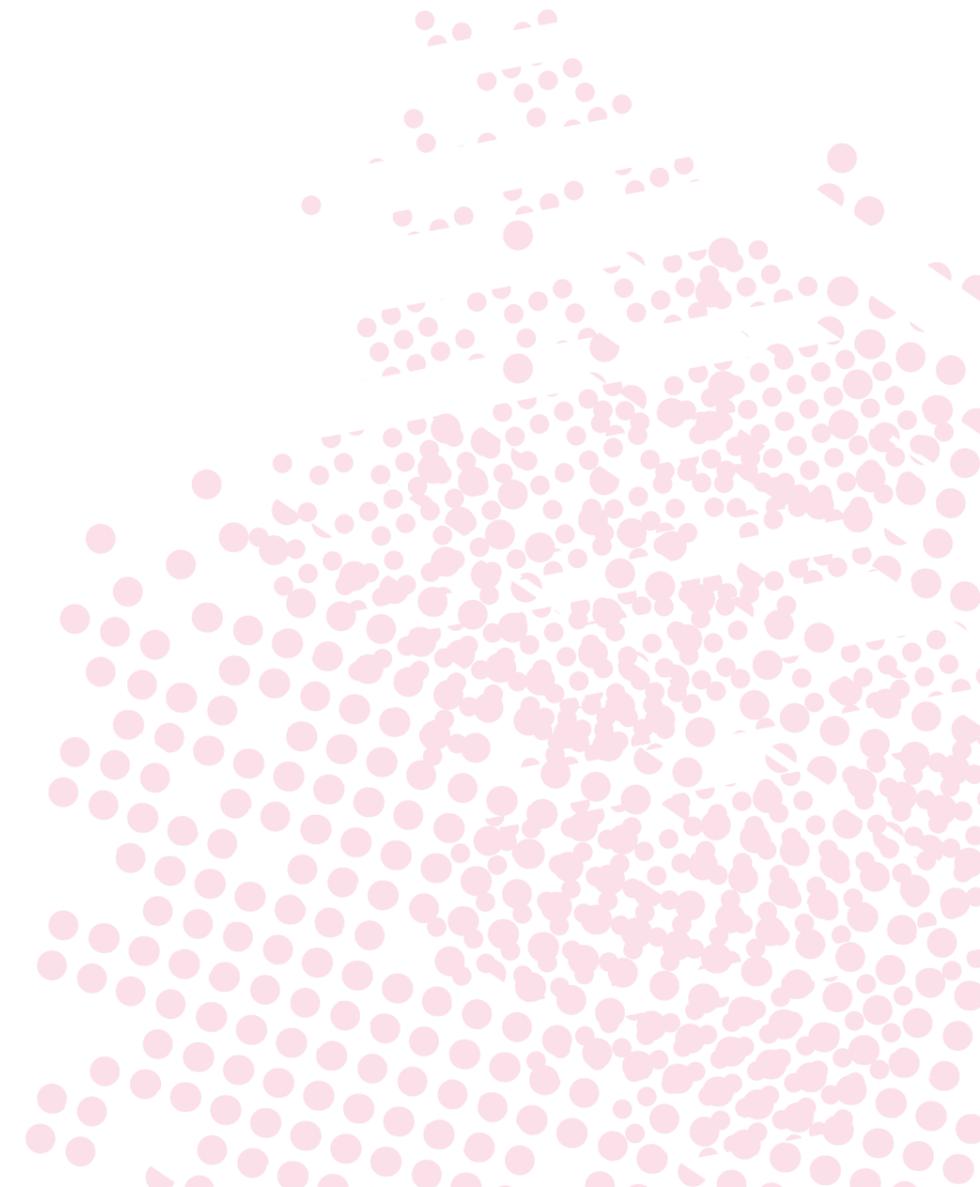
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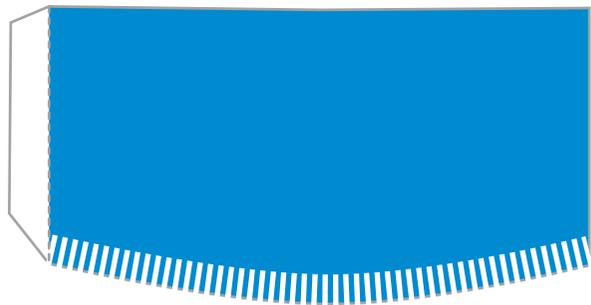
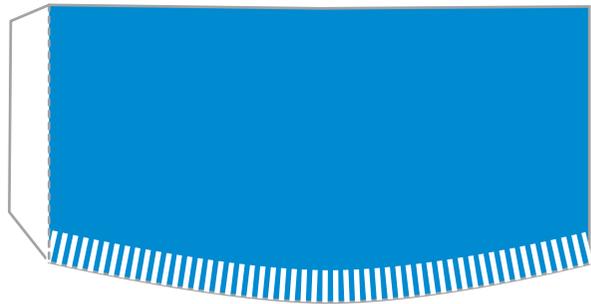
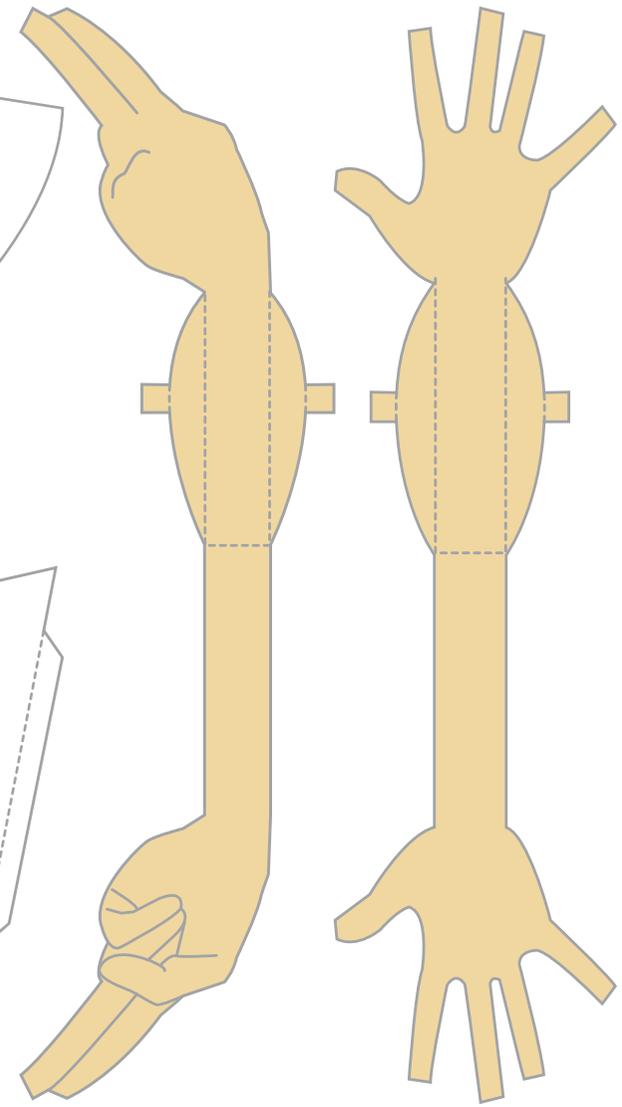
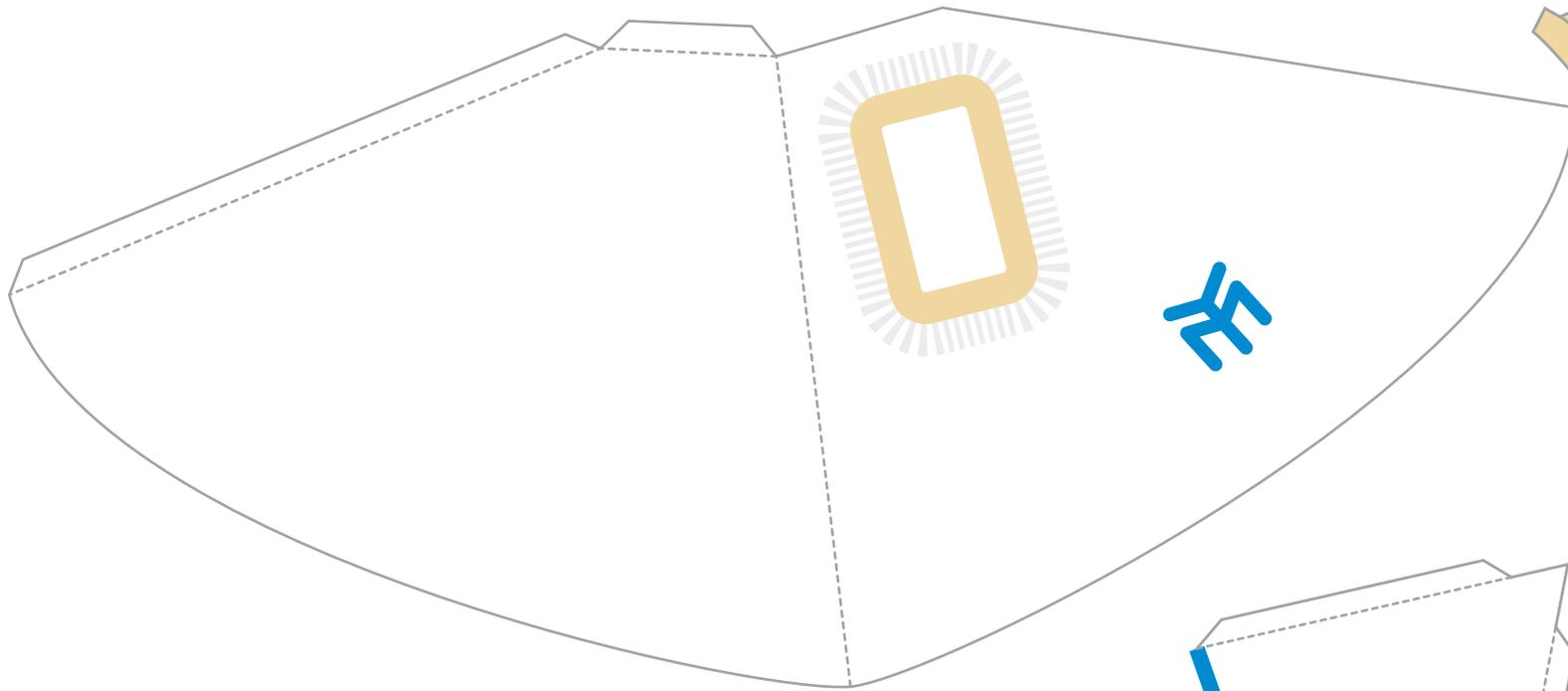


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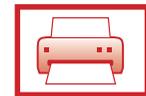
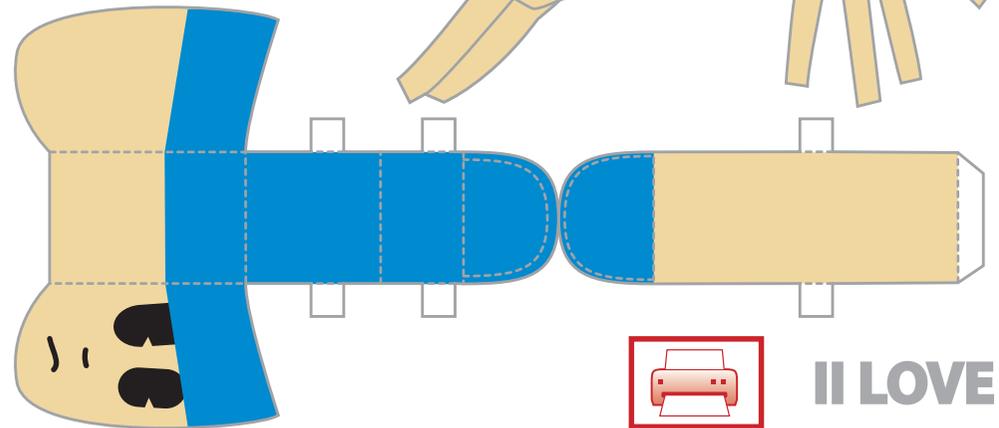
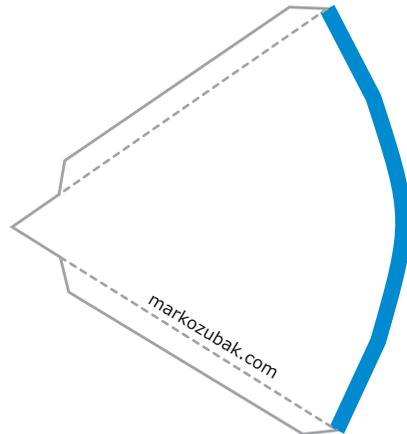
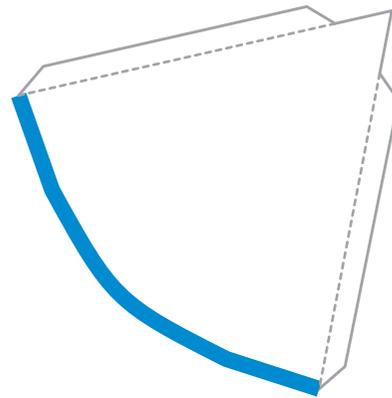
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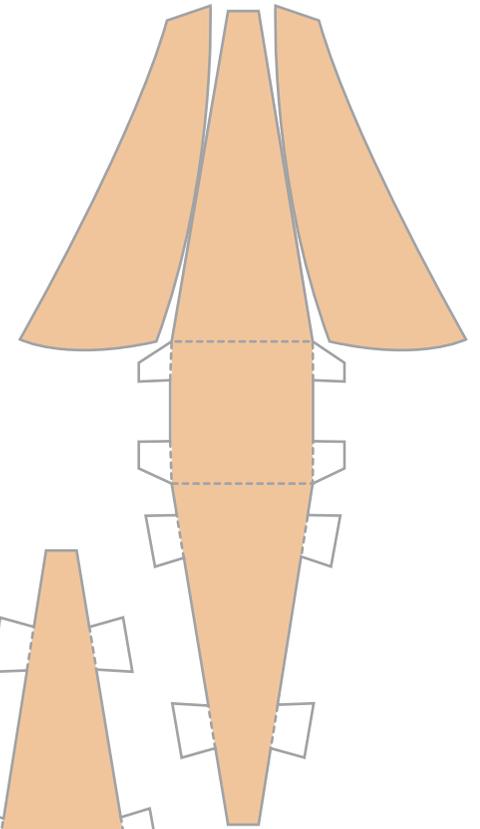
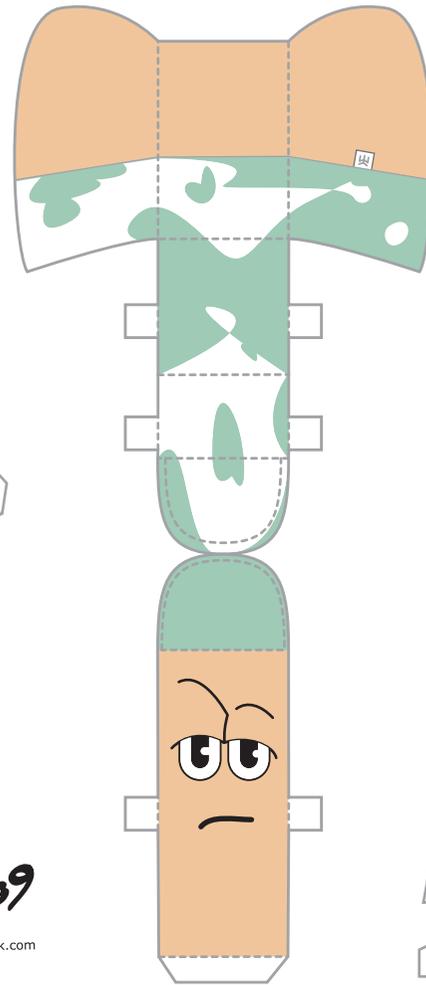
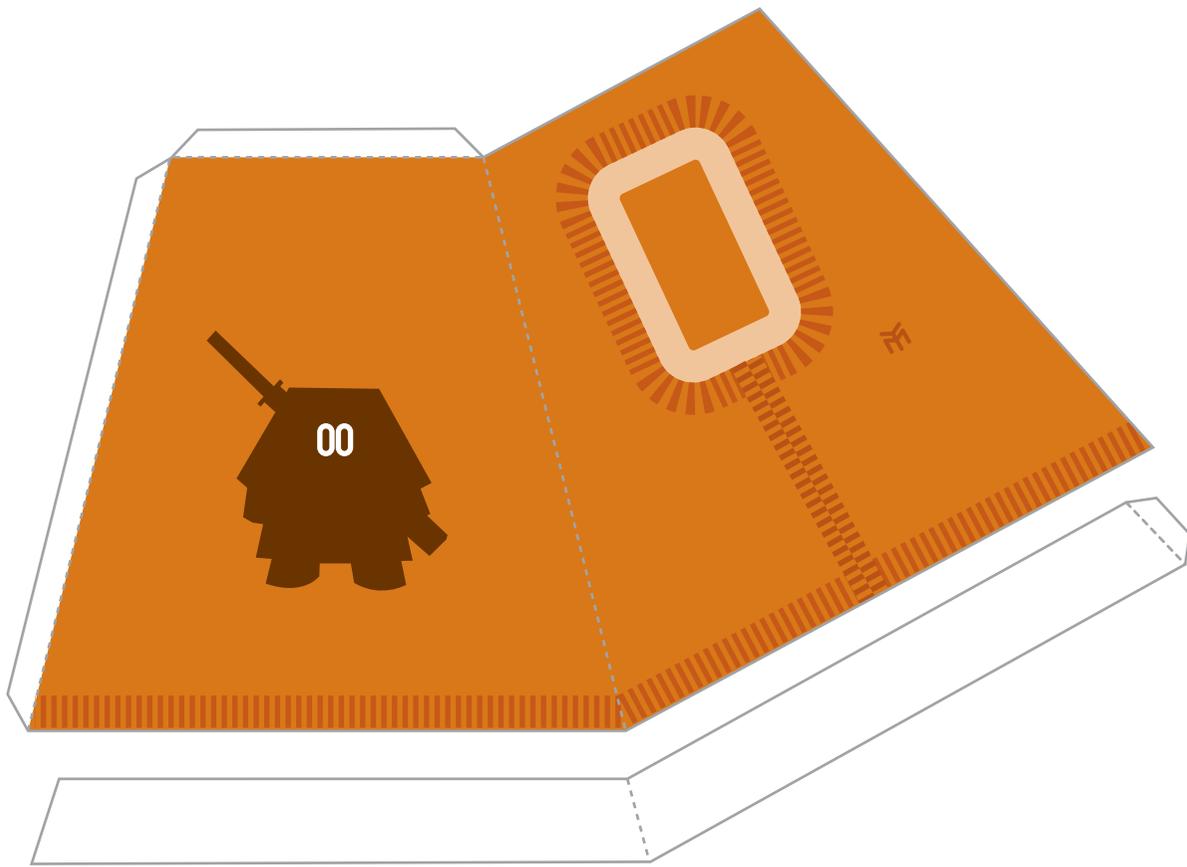


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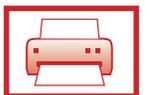
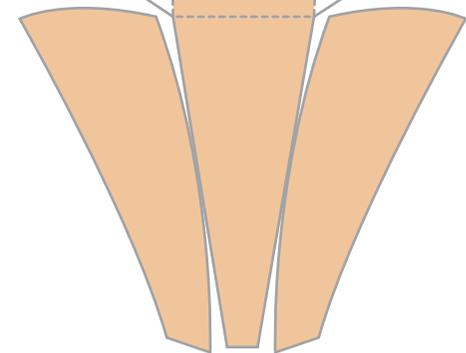
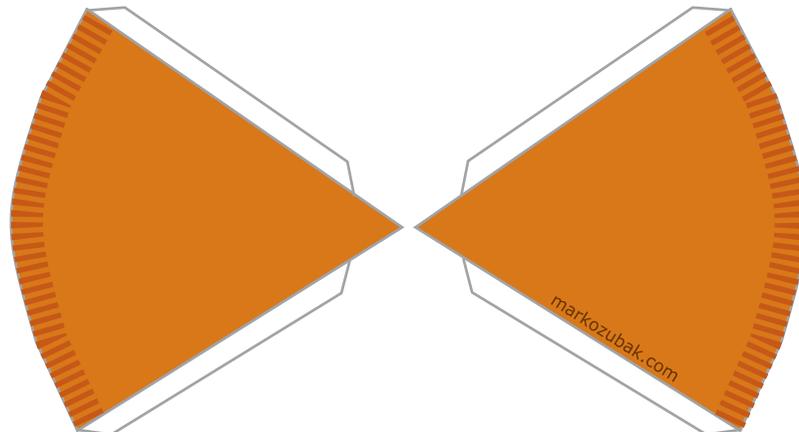
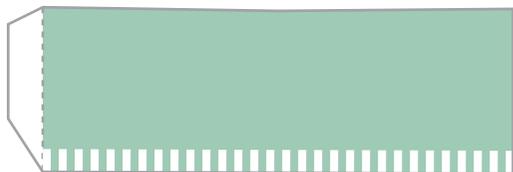
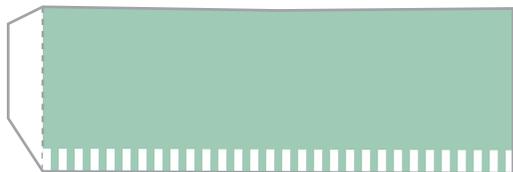
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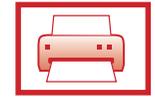
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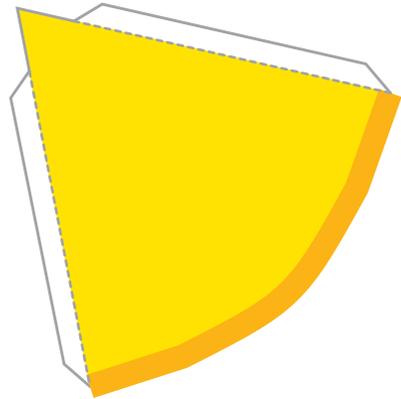
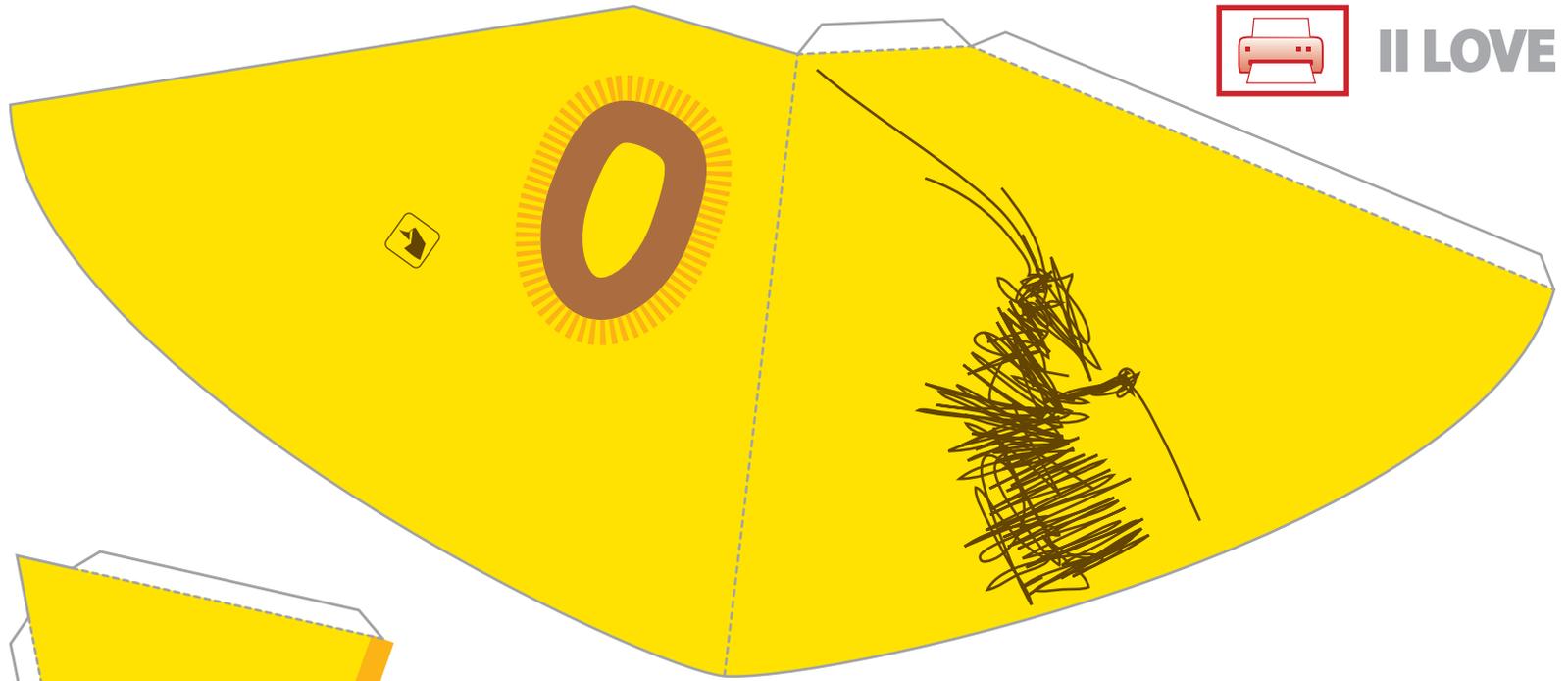
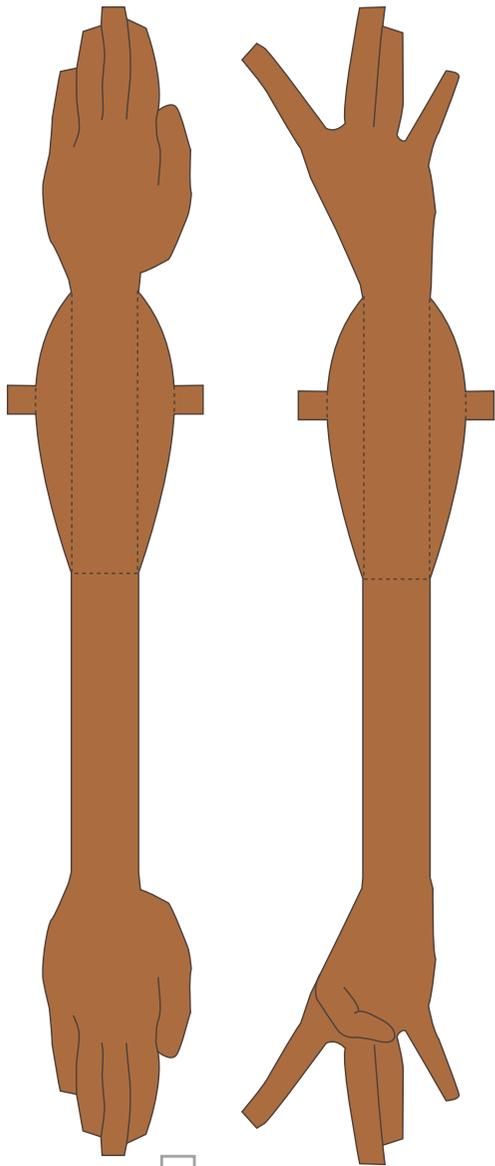
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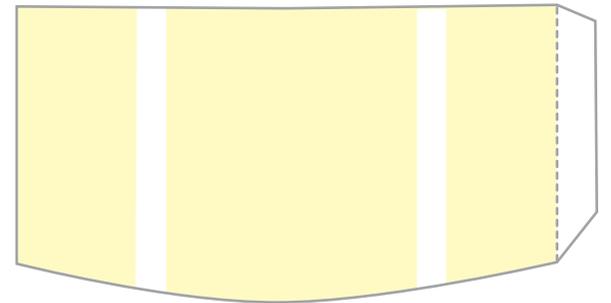
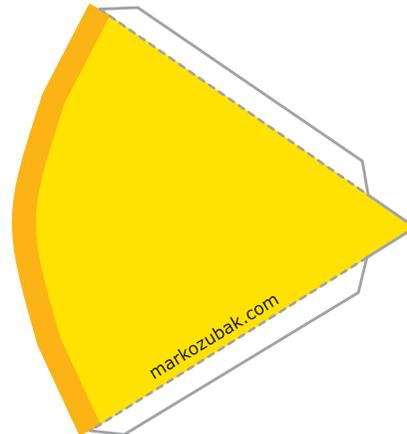
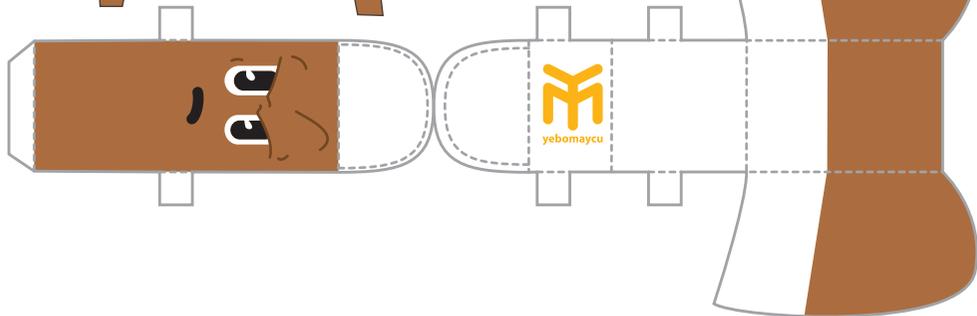
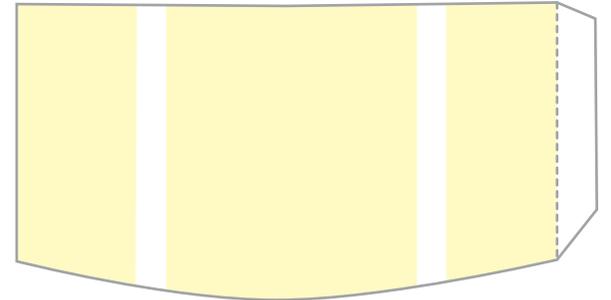


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